

Enrique Granados

1867 - 1916

Danzas Españolas

for Guitar
für Gitarre

Arranged by / Bearbeitet von
Nicholas Petrou

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Preface

Enrique Granados was born at Lérida (Spain) on 27 July 1867 and died at sea on 24 March 1916. He began his musical education in Barcelona where he studied the piano and, from 1883, composition with the composer Felipe Pedrell (1841-1922). In 1887 he travelled to Paris to continue his piano studies and returned to Barcelona after two years to give his first recital and to make his home. Thereafter his time was spent giving concerts in Spain and Paris, composing assiduously and teaching the piano at his own Academia Granados which was founded in 1901. Success as a composer came after his performance of the *Goyescas* for piano in Barcelona in 1911, and later in Paris in 1914. Soon afterwards he was encouraged to compose an opera based on the *Goyescas*. The resulting opera received its first performance in Granados's presence, and with great success, at the Metropolitan Opera, New York, on 26 January 1916. It was on his subsequent return to Europe that the ship on which he was a passenger was torpedoed in the English Channel.

The *Danzas Españolas* were originally written for the piano. In transcribing them for the guitar, I have tried to follow the originals as closely as possible whilst not unnecessarily overburdening the instrument. For this reason transcriptions of six of the original twelve dances have not been attempted in the present edition. The remaining transcriptions follow the spirit of the originals and are not transcribed. I have tried to preserve the contrasting moods and textures of the originals and have avoided unnecessary octave doublings, positions and harmonics. Some movement of the piano writing and registers is inevitable when transcribing for the guitar; nevertheless, I have made an original horizontal movement wherever possible, giving priority to the voices in order of importance. My aim throughout has been to conserve the composer's style whilst creating a practical and honest edition to the guitar repertoire.

Nicholas Petrou

Vorwort

Enrique Granados, geb. am 27. Juli 1867 in Lérida (Spanien) und gest. am 24. März 1916 bei einem Schiffsunglück im Ärmelkanal. Er begann seine musikalische Ausbildung in Barcelona, wo er Klavier und Komposition bei dem Komponisten Felipe Pedrell (1841-1922) studierte. Im Jahr 1887 ging er nach Paris, um dort seine Klavierstudien fortzusetzen. Nach zwei Jahren kehrte er nach Barcelona zurück und gab dort sein erstes Konzert. Von nun an lebte er in Paris, unterrichtete Klavier in Spanien und nach Paris zurückgekehrt unterrichtete Klavier an seiner eigenen Academia Granados. Der Durchbruch als Komponist gelang ihm mit der Aufführung des Klavierzyklus *Goyescas* in Barcelona (1911) und Paris (1914). Bald danach wurde er aufgefordert, diesen Klavierzyklus als Oper zu komponieren, die am 26. Januar 1916 in der Metropolitan Opera in New York uraufgeführt wurde. Auf der sich anschließenden Rückreise nach Europa wurde sein Schiff im Ärmelkanal von einem U-Boot versenkt.

Die *Danzas Españolas* sind ursprünglich für Klavier geschrieben. Bei der Übersetzung auf die Gitarre habe ich mich bemüht, dem Original so nah wie möglich zu kommen, ohne freilich den instrumentalen Satz zu überfrachten. Aus diesem Grunde wurde beiseite der insgesamt zwölf *Danzas* auf eine Transkription verzichtet. Die verbleibenden Transkriptionen erscheinen in der originalen Reihenfolge und Tonart. Ich habe mich bemüht, die kontrastreichen Stimmungen und Satztechniken des Originals zu bewahren und unnötige Oktavverdopplungen, Klavierversetzungen und Flageolett-Töne zu vermeiden. Einige Änderungen der Stimmführung und -lage sind freilich bei der Übertragung vom Klavier auf die Gitarre nicht zu umgehen; allerdings habe ich mich, wo immer es möglich war, an die originale horizontale Bewegung gehalten und jeweils derjenigen Stimme Priorität eingeräumt, die am wichtigsten ist. Alles in allem war es mein Anliegen, die originale Gestalt der Komposition zu bewahren, und gleichzeitig eine praktikable Fassung für Gitarre zu liefern, die eine echte Bereicherung des Gitarrenrepertoires darstellt.

Nicholas Petrou

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Danzas Españolas

Guitar arrangement and fingering by/
Gitarbearbeitung und Fingersatz von
Nicholas Petrou

Enrique Granados
(1867-1916)

1 *Galante*

⑥ = D
⑤ = G

Allegro

The image displays a guitar score for the piece '1 Galante' from Enrique Granados's 'Danzas Españolas'. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It is marked 'Allegro'. The score includes various musical notations such as dynamics (ff, p, cresc.), articulation (accents), and fingering (numbers 1-4). Fingering diagrams are provided for several chords, with Roman numerals V, VII, and X indicating fingerings for the fifth, seventh, and tenth frets. A large, semi-transparent watermark reading 'PREVIEW Low Resolution' is overlaid diagonally across the entire page.

Andante

VIII

Allegro

ff

P

23

cresc.

V

25

29

VII

III

poco rit.

dim.

The musical score consists of eight staves of music. The first staff (measures 19-22) is marked 'Andante' and 'ff'. It features a melodic line with a circled '2' above measure 20 and a fermata labeled 'VIII' over measures 21-22. The second staff (measures 23-24) is marked 'cresc.' and contains triplet figures. The third staff (measures 25-28) is marked 'V' and contains a circled '1' above measure 25. The fourth staff (measures 29-30) is marked 'VII' and contains a circled '1' above measure 29. The fifth staff (measures 31-32) is marked 'III' and contains a circled '1' above measure 31. The tempo changes to 'Allegro' at measure 21 and back to 'Andante' at measure 31. The piece ends with 'poco rit.' and 'dim.' markings.

più mosso

46

a tempo

50

Allegro

66

p

cresc.

70

ff

74

Allegro

78

molto cresc.

ff

p

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3
Fandango

⑥=D

Energico

The image displays a musical score for guitar, consisting of five systems of music. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first system includes a dynamic marking of *f* and fingering numbers (1, 2, 3, 4). Above the staff, there are fretting diagrams for the second, third, and second frets. The second system features a slur over a series of notes with fingering numbers (3, 1, 4, 2, 1, 4, 2, 3, 1, 2) and circled numbers 1, 2, and 3. The third system begins with a circled number 2 and continues with notes and chords. The fourth system includes a circled number 5 and a circled number 4. The fifth system features a circled number 5, a circled number 4, a dynamic marking of *p*, and a circled number 4. Above the staff in the fifth system, there are fretting diagrams for the fourth, second, and seventh frets. A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid across the entire page.

21

25

29

33

rit.

37

41

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